SLACKERFRIEND

#2

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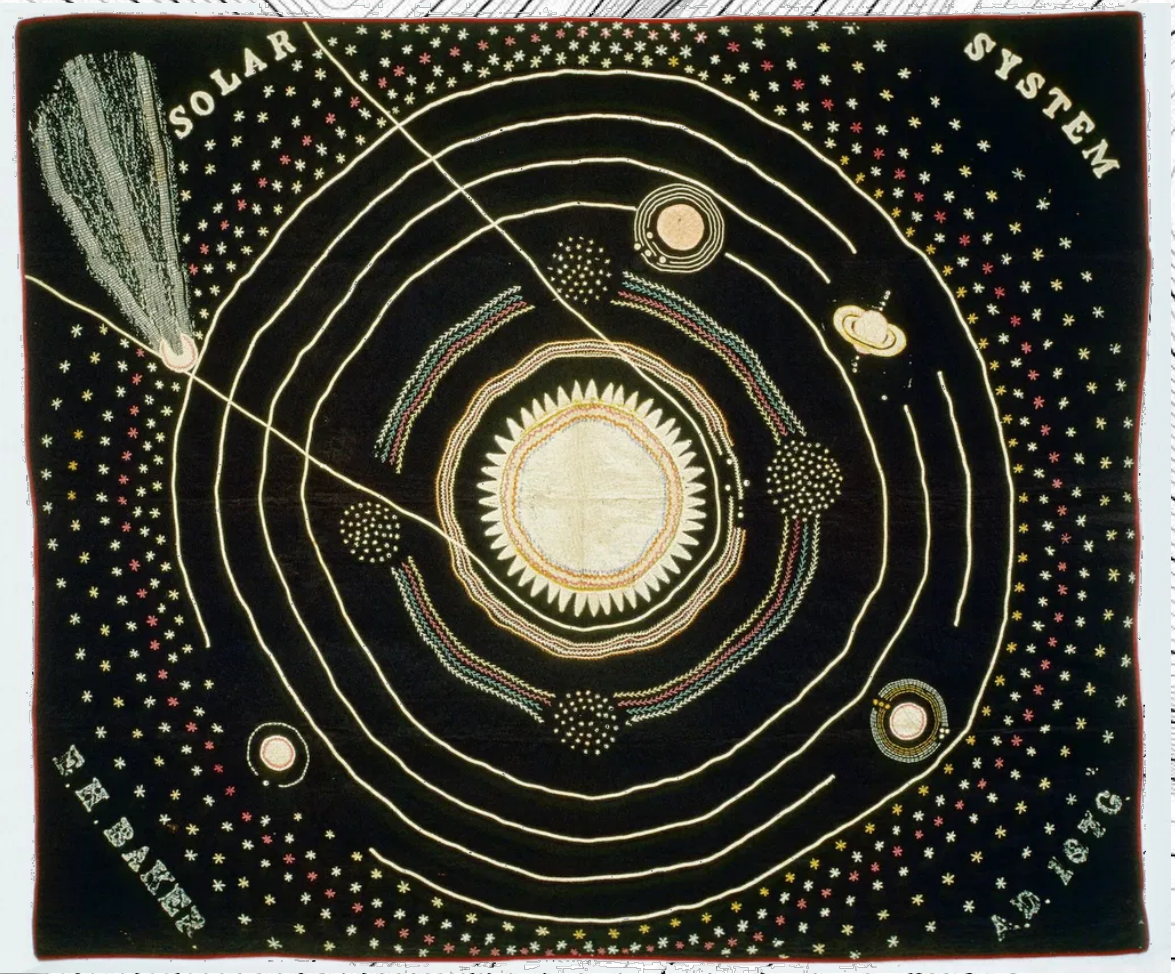

Ellen Harding Baker's "Solar System" Quilt (1876-ca. 1883 ©

In issue #2, you'll find...

Reviews

A Word Search

AND MORE!

Interviews with...

TORONTO's

MONTREAL's

THE FLAMINGOS PINK

NEW BRUNSWICK's

Nate and the Busy Boys

HEY!

Thanks to the following folks who helped me out with this issue of ***Slackerfriend*** & whose support means the world!:

Nate & The Busy Boys(Nate, Isaac, Paul,& Stefan), **BBQ Pope** (Sean Hackl, Duncan Briggs),amazing Friends: **Craig O., Alyson O., Nick A., Joey M. & Family,** & the local scene.

Many thanks to the local bands for gigs: **Conductor, 10-Slip, Ricochet, Penny & The Pits, The Boojums** et al., & all the venues in which these interviews took place, as well as ***YOU*** for reading this & the previous issue!

☺ ***Slackerfriend***

Gobblefest Finale poster; (c) CJBU-FM

Where did Fall go? As fast as the Summer flew by, Fall sped away even quicker. Getting ***Slackerfriend#1*** out took some time, to get the ball rolling, setting up interviews & whatnot. More of the same; Interviews with local bands, a word search, and some other cool stuff. Now, How about them Blue Jays? Have you kept a close eye on the World Series, their 1st time in over 32 years...? On to 2026...

FEATURES

BBQ Pope interview

The Flamingos Pink interview

Nate and The Busy Boys interview

James Rudderham interview

Reviews....

Word Search....

Welcome to **issue #2** of ***Slackerfriend***.
This is the editor, Osty, speaking, presenting you with the fanzine. Above are the features within this issue. All interviews conducted between Oct-Dec '25. I hope you enjoy ☺

Toronto's **BBQ Pope** sound like they crawled out of a basement full of fuzz pedals, cheap beer, and divine noise. Their blend of garage punk and psych grit hits like a sermon delivered through a broken amp – sweaty, chaotic, and weirdly cathartic. They've been making waves (and feedback) in Toronto's DIY circuit, playing shows that feel more like controlled explosions than sets.

I caught up with the band, drummer **Duncan Briggs (drums/vox)**, & **Sean Hackl (guitar/vox)** after their gig on 10/26/2025 at Breton Brewery in Sydney, NS, to talk their name, influences, favourite albums, their writing process & more!

Osty: Where did the name "BBQ Pope" come from?

Duncan: It's the name of a Butthole Surfers song. The name of the band was thought of by vocalist/bassist, Reid, prior to the band.

O: Did the Butthole Surfers influence your sound in any way?

D: Honestly, not much. Probably at the beginning, because we were much more raw, garage punk influenced at the beginning.

O: How has being part of the Toronto scene shaped what you do, or how you see yourselves as a band?

Sean: We're lucky to know a lot of people who are amazing musicians within the Toronto music scene who have been very inspirational, and have been blessed with good opportunities from that as well. We've been able to tour with a lot of bands we look up to.

D: Being in a city as big as Toronto, we've been exposed to so many different styles & bands, it's hard to not be influenced & adapt by everything around.It's definitely helped us evolve our sound.

S: We defintely see ourselves as an emerging band. We're kind of just living it.

O: When you're putting a track together, what's the starting point? A riff? A feeling? Or some really great lyrics? How do you know when something's done?

D: It's kind of done when we get the masters back. It generally starts with Reid when he brings in lyrics and a bare bones idea. Then we jam in our practice room and flesh it out from there.

S: We're very lucky with Reid, who can pump out these simple songs and bring it to the room, and we can all work on it immediately It's easy to be natural with it.

S: And then we just work & build on it, and enforce the dynamics.

O: Favourite LP of all time?

D: Sheryl Crow' Greatest Hits. Abbey Road by the Beatles as a second option.

S: Vanishing Point by Primal Scream

Nick: Desert Island piece of musical gear?

S: A magnifying glass.

D: One time, someone asked me this... I answered my phone, due to having recording my demos via my phone on GarageBand.

O: What role does emotion or vulnerability play in BBQ Pope?

D: A very big role. Reid really brings it with the emotional vulnerability. It's very inspiring.

O: What's your mindset before hitting the stage? Do you try to control the chaos, or just ride it out?

S: I make sure im comfortable & everythings set up, and make sure I don't eat too much pizza before gigs.

D: I'd say the same. I don't want to get too nervous. Don't fuck up.

S: Not getting too drunk, or too stoned before a gig. I scan the room, for the stage - if there is one, and check out the audience (if there is one), and just take it from there.

Nick: What's your fallback plan, if the band doesn't work out?

S: Making it is a process. Do you ever really make it? Probably becoming a car mechanic.

D: I'd like to make videogames or something.

S: I also work in film, so I'd continue working in film, within film & TV. Maybe I'll resort to making music videos.

O: Any influences beyond what was brought up earlier?

S: No.

D: It's hard to pick. I do love Dave Grohl. I do the flam thing all the time, and didn't realize that's a very Dave Grohl thing.

S: For BBQ Pope, definitely The Pixies, Husker Du, The Descendents. Reid loves NOFX.

O: What's next for BBQ Pope?

S: We have some more shows coming up, with shows booked until February 2026. We just released our LP "Unfurl" on Friday, and will probably be booking some more shows for the Spring as well.

O: Have you ever been to the UK?

S: Not with BBQ Pope, no. I've been to the UK with another band. With BBQ Pope, it's definitely on the list to get to the UK & Europe. That would be a big oppourtunity.

D: And the United States, in another 3 1/2 years.

Indie rock Word Search

90s Halifax Rock Wordsearch

O R D N O E E U C T N I M R E P P E P S
M F A I E M S P D S T H S A P S R A N X
Z E A U S C A O D H I T R U O J T S M F
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HALIFAX
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SOUNDMARKET
MURDERECORDS

THE FLAMINGOS PINK

I'm here with Julien "Jules" Corrado & Sacha Gubany, from Flamingos Pink, who just rocked their way at Breton Brewery in Sydney, NS, along their East Coast Maritime Tour.

Jules: I'm Jules, I play drums and dance, and sometimes yell.

Sacha: I'm Sacha, and I play guitar, and sing.

Osty: How did The Flamingos Pink come together?

J: I think just the raw emotion of the music brought us together. We've known eachother for 18 years now, with 10 of those years we've played music together. Seven of those years we've played as The Flamingos Pink. It's been a connection of sharing & feeling music.

O: Were there any bands prior to The Flamingos Pink?

S: Black Bambi.

J: We were both together in a band called Black Bambi. I had another band called Filthy Hons. Sacha was in another band called The Corks. But, as this two-piece, this is how we best express ourselves.

S: Correct.

O: How has your sound evolved musically since your earlier releases, and what have you learned about yourselves as artists along the way?

S: We've evolved naturally as players, playing for 7 years together, or at least, we hope we have through playing shows, and practicing. We've been trying to get more playful with the music we write. At first, we began writing riffs that got us excited, that rocked. Now it's trying to pound the drums when the song calls for it, and being a little more lighter on our feet, adding the necessary dynamics.

J: Dynamics, and playing with dynamics are key. Playing as a two-piece, you want to fill out the sound space as much as possible, due to being limited. You learn to step into the dynamics when need to. You can't always be pedal to the medal, becasuse then it becomes abrasive. I've lived my life for so long being pedal to the metal, and I've started to slow down, and let life just go with the flow, instead of being so fast-paced with life.

O: The shows are loud affairs. What's going through your heads when you're on stage?

J: I think it's pure instinct. I think through practice and building the muscle memory and h yperfocusing on things, but during the performance just letting the instinct take over and it's always a surprise.

S: I agree. You learn as much as you can on how to play, and what to play through practice and muscle memory, and then you have to learn how to forget about all of it during the live show to give a performance that's worth it. 'Cause if I'm in my own head, I'm not channeling the emotions that went into the creation of the song. You want to be present.

O: What artists, punk or otherwise, have influenced Flamingos Pink, and how do you keep your sound authentic?

J: If you want to look at it through a Punk lens, The Stooges; their melody, and playfulness they were able to convey while playing is definitely an influence. The New York Dolls; Super loud, very messy, but dainty as well; the look & feel of it, which we both enjoy.

S: Jack White & The White Stripes has also been a major influence for us. You draw some inspriation from two-pieces and how they perform on the stage, and how they fill their sound out. Others like The Kill, and Soft Play.

J: It's not necessarily trying to emulate other two-pieces. It's just interesting to see and learn from. There's so much space to fill that everyone chooses to fill it differently. That's interesting to figure out who we are in all of this.

S: We're just trying to fill space.

O: What ideas or emotions are you most interested in exploring through your music now, vs. earlier releases?

S: Interesting. At the beginning, it was all very new when we started I was young, 22, going through typical 22-year old problems. Now, I'm 30, and going through 30-year old problems. You learn a lot about yourself in your 20s, and the music reflects that throughout our releases, whether the topic is heartbreak, loneliness, or inadauquacy & soul-searching and working through that. Our last EP was called Growf, and it reflects our relationship as a a band. If that releationship wasn't there as a band, I don't know if we'd be a band here right now.

O: Looking ahead, what's next for Flamingos Pink? Collaborations, creative directions, sounds looking to explore?

J: We're trying to getting back to why we find playing fun. We know why we find playing fun, but conveying that within the studio recordings has been very difficult. When you're finished recording, it's a mix between being very disappointed, and being very stoked. Two very different emotions. It's a challening thing, but when you let the recording sit, prior to releasing it, you get to inject the recording with more of your own facets, and personality. Learning how to inject more facets into something. It's more challenging than I thought. WE're still here and not losing our excitement, is the goal.

THE FLAMINGOS PINK, performing at Breton Brewery, 10/26/2025

© Osty Gale

From Cap Gun to Giallo Grit: Noise, Nerves & No Bullshit with James Rudderham

I'm here with Sydney, NS musician James Rudderham on December 5, 2025. Active since the early 2010s and known for his guitar work and creative exploration, James discusses his musical influences, upbringing, and his past and current projects for ***Slackerfriend #2***.

Osty: So starting off, James, what were your earliest memories of wanting to make music?

James: I got into KISS around age 10. Before that, my older sisters played whatever was hot and recorded MuchMusic videos on VHS, which we watched on repeat. The electric-guitar stuff: Green Day, then classic rock from my cousins, hooked me early. But the moment I heard Ace Frehley, I thought, "I want to play guitar. I want to do that."

J: I always aimed to be a guitar player, but I kept ending up as the vocalist: the one willing to do it. I started in metal bands, screaming and growling. Getting into KISS is what made me want to play, write, and eventually move into everything that came after.

O: Which people/influences shaped your musical identity before you ever played in a band?

J: All those influences; KISS, the punk scenes, Alice Cooper, fed into it. I started as a guitar player in my first high-school band, but when Dan Marsh joined, "a wicked guitar player" with riffs I loved, I switched to vocals so he could play guitar. We were into Metallica and Alexisonfire, so I handled the screaming. Alice Cooper made me want to be a front man, even if we didn't sound like him. And Joey Ramone and Henry Rollins shaped how I thought about stage presence and leading a show.

How did your early musical experiments evolve into your first real projects?

The first band I played in was Sophisticated Silence. Between grades 10–12, some of us formed a new death-metal-inspired hardcore band called Todd Slaughter. We recorded, played local shows and opened for acts like Fuck the Facts,Misery Index, Ballroom Massacre,& Drowning Shakespeare.

In grade 12, my graduating year, I met Mitch Hines and Sean McIntyre, and we started Moxham Castle, the band I was in when I turned 19. That's when I began playing bar shows and getting more involved in the broader local scene.

At my first show after turning 19, at The Upstairs Club, the North End Metal All Stars were headlining the gig. Joe Costello approached me about joining Dead Skanks (later Frigged). A week later, we started the band. It was my first time singing in a punk project, with more yelling than anything, but leaned more into monsters and sci-fi than traditional punk attitude or messaging.

This was a turning point in your growth as a musician,from all ages shows to punk shows?

You could say it grew into more than just hanging out and playing. After I turned 19, things got busier. There was a bar show every weekend, I met older musicians, and suddenly people were asking me to join their bands. At one point, I was in four bands at once. In your early twenties, you've got the energy for that, and most of us were weekend warriors anyway, just doing as much as we could without taking it too seriously.

What elements of Moxham Castle still remain within your artistic DNA today, years later?

We were playing death-metal-leaning black metal at the time. I still enjoy the classic bands that got me into that world: Darkthrone, Carpathian Forest, and others from that era, but I never stayed current with new releases the way some of the other guys did. They kept diving deeper into the genre, while I found myself drifting back into punk and rediscovering older bands I'd missed. It was just a natural, kind of weird musical evolution for me.

The Slow and The Courteous, was that before or after Moxham Castle or that was during?

Both during & after. That band started during the Elks Lodge era. Moxham Castle played there a lot, and that's where Mitch Hines and I were hanging out one night when Art Bowman (from CBU) came up to us, drunk, and said, "Let's start a band." We thought it was just bar talk, but at 8 a.m. the next morning he messaged, "When do we jam?" so he wasn't just joking.

At first the plan was: me on guitar, Art on bass, Mitch on drums. At the first jam we swapped; I played bass, Art played guitar. Art came in with these wild math-rock riffs, odd time signatures, and all-over-the-place ideas. I just tried to keep up, and we ended up with this mix of extreme metal and punk where a song could be 30 seconds or a long sludge-out. We just did whatever. It was very brown.

So with that, how did that group dynamic shape the sound of the band?

Art was deep into math rock and proggy hardcore. Mitch had an eclectic taste: "anything from Alice Cooper to the Minutemen", and I was rediscovering poppier rock, especially the Ramones. In one of our first jams Art said, "I don't think there's one band I hate more than the Ramones." I pushed the band toward them anyway, and by the end we were covering "53rd and 3rd" with Art doing the Dee Dee vocals.

Because Art's riffs were so wild, we couldn't play and sing them live. It was almost always "a trash fire," even if fun in hindsight. So we brought in Devin Studdard (aka Seagull Stuttered) as a dedicated vocalist. He recorded our full-length LP and played our last shows with us, which finally let us focus on our instruments.

So the Dead Skanks, which were, they were Frigged, or they changed their name from Dead Skanks?

Changed their name from Dead Skanks to Frigged, I guess to be more politically correct. I wasn't all for that decision. It wasn't my choice,and at the same time, at that point it was just a weekend reunion band. We'd put out a few releases and then played when we could play. Performed the same old songs over and over and it's like, oh let's just start billing ourselves as Frigged instead.

What musical spark gave birth to the Dead Skanks?

It really started at the Upstairs Club, when Joe talked to me and said I should start a band. That brought in Mike O'Brien and Ian Farrell for guitar and drums, and the idea was something Misfits-inspired, though it ended up sounding a bit more upbeat, almost Dead Kennedys–style. All the lyrics I wrote were pure horror-punk: no deeper message, just fun, creepy stories like a car coming to life and killing its owner. That was exactly what I was aiming for.

You mentioned the name change, was that an event that shifted the band's direction at all?

By then, we were pretty dormant and only got together to play the same songs now and then. At one show, we did a full Misfits cover set at Little Vegas, the old basement where Touche Fusion is now. I've only ever seen a few photos from outside the venue, but we had a big Misfits flag behind us and played all Danzig-era tracks. It was a blast. We opened for The Shithawks, who did a Minor Threat set. Another memorable moment was in 2014, on the 20th anniversary of Kurt Cobain's death, when we played a full Nirvana tribute at Governor's Pub. At the end of the night, all the bands joined together to play "Smells Like Teen Spirit." It was a really special show.

And what did the Dead Skanks teach you that stayed with you in your later projects as well?

It taught me that I'm more of an entertainer. That's what being in Dead Skanks taught me.

How did performing covers as a as a Ramones cover band differ from your own original songs?

Born To Die In Berlin was great honestly. I remember remember when we first started doing it. We initially had the idea to have a band together, the four of us. The roles were slightly reversed. Mitch would have been on drums, Shane on bass, Tanner on guitar. And we did a few jams in that formation, called The Rodents.

It stemmed from us not having enough time to do that, but we all still hung out all the time.

It was Doomsday, a Caper Radio fundraiser show that was happening in 2017. We wanted to do something for that. At the time, we were all completely obsessed with the Ramones. I'd loved them as a kid, drifted away into hardcore and metal, then rediscovered them in my 20s, and the rest of the guys were right there with me. We were hanging out constantly, trying to start a band, but everyone was busy with other projects. When the chance came to do a Ramones tribute set, we jumped on it, kept jamming, and got hooked on how easy and fun it was; no writing, just showing up, learning a few power chords, and figuring it out together. By the end, we had 49 Ramones songs ready to play on rotation. We never quite hit 50.

You also released the *Rocket to the Northside* EP?

After a show at the Theatre, the promoters slammed us online for not playing long enough, even though we'd just done an hour and a half straight with no breaks and had two openers. They confronted us at the bar afterward, but we'd already packed up, not realizing there was any issue. I was never the one handling booking or logistics. The next day, they lit us up on Facebook, but everyone else quickly jumped to our defense. The whole thing became an inside joke we called "Rock at the North Side."

So you guys recorded that one EP? Was that it?

It was an EP. Shane Wilkie was learning how to do proper recording and had a little setup in his basement and we recorded it there, just a few of our favourite Ramones songs. It was really nice.

In 2018, you were in Cap Gun from 2018 to 2019. Is that correct?

I don't remember the years exactly. Cap Gun was a thing that dissipated with COVID. I feel we might have started a little earlier than 2018, possibly 2017.

When Cap Gun started, we had Mike O'Brien, who was also in Dead Skanks, on guitar. And Shane and his wife, Alysha, were the rhythm section. That was super cool band. I loved those songs a lot and love our EP ***Shots Fired***.

Which Cap Gun track best captures who you were at that time?

Track 3 on ***Shots Fired***: "Planning My Funeral". "Playing My Funeral" best defines my contribution to the band, and where I was at the time. It was the Cap Gun song I wrote both the music and the lyrics to. The song was definitely inspired by "Glad To See You Go" by The Ramones, musically. We were at my house herein the living room, actually. I was sitting here, Mike O'Brien was sitting there.

I forget what we were discussing, but Mike said "I'm essentially planning my own funeral." I wrote down that title "planning my funeral", ended up writing that song based on what he said that night. That's my proudest moment in Cap Gun. It's a really catchy song. We opened for the Cancer Bats once and Liam Cormier told me "I wish I wrote that song!" which was pretty cool to hear. "Inhuman Resources", a song that Alysha wrote, I love that song a lot too.

Would you ever see yourself getting with Cap Gun for a reunion show or recording again?

I would like to do it at some point in the future, even as a one-off show. I love those people. I would even just jam and just do it. But I got so burnt out on just being in so many bands at the time, and always writing new set lists worth of new music and then just barely jam from then on and just every couple months you play the same show over again. Unfortunately I fell into a lot of bands that would end up doing. That's not anyone's fault and I can't blame myself or anyone else, it just always dissipated. It was all in good fun. I'm trying to stick my mind in the present right now - Trash Brain & Jim & The Giallos.

So speaking of Trash Brain, you guys released *Hot as Luv* in 2022?

We released the record in 2022, though the songs were much older. Most of it was recorded live off the floor in 2020, right here in this room and hallway. After the pandemic hit, we chipped away at vocals and overdubs—Dale even emailed in a solo. Then the whole thing just sat for a while. One day, while listening to Amyl and the Sniffers' ***Comfort to Me*** (2021), the production reminded me of Hot As Luv, so I revisited our tracks and thought, "We need to put this out, it's actually good." After a quick conversation, Ally Parsons did the artwork, and we finally released it online in 2022.

The band itself started around 2018. Dale worked at the French Club/Upstairs Club, so we'd jam upstairs whenever it was empty. Run downstairs for beers, come back up, and write. Most early riffs came from Ally, and I handled the lyrics. Later, Dale and Tanner began adding their own guitar parts. The original idea was a scrappy, lo-fi Dead Moon–style band with just me, Ally, and Tanner, but once Dale joined, our shared love of KISS and his lead work pushed the sound toward a more powerful, punk-rock edge.

Are there any plans for more Trash Brain material in the future?

We have another albumum's worth of material. We're going to record that. We just jammed last night (December 4th 2025). We discussed the idea of doing that soon and are gearing up to do it for the new year. Trash Brain will reemerge from the pits.

Would you record the second album here again or would you work with Colin Kelly from Red Sky Recording Studios?

Oh, I would definitely not hesitate to work with Colin Kelly. He's awesome! Or, just bring him here and do it. Wherever it ends up happening.

When we recorded ***Hot as Luv***, we put the bass amp out in the hallway.We had the drums right here in the living room. We had guitar amps in the corner of the living room. We moved all the couches out of here and made soundproof barricades and had a big rug over the doorrway with the bass amp out there. Everything was individually mic'd. Andrew McDonald (from local band Get Real) recorded it. He did a terrific job. Due to the drums being above the bedroom downstairs, the light fixture came out of the ceiling due to how hard Tanner was hitting them.

And so tomorrow (December 6th 2025, St. Pat's Church, Sydney),will you play more of the newer songs or a mix of just the old stuff?

Definitely a mix. We'll play a good chunk of ***Hot As Luv***, and some newer stuff. In the band we've definitely played more bar shows than All Ages shows. There's a lot of people in the all ages community that haven't heard us as much as everybody else so we're not hesitant to play these newer songs live.

And so, your newest musical project, Jim and the Giallos, is it?

"Giallo" is the Italian word for yellow. It was coined as a term for a sub-genre of Italian movies, which were Hitchcock-inspired murder mystery movies. Typical noire, black-glove-with-a-bloody-knife, killer-stalking-in-the-shadows kind of movies.

But the term comes from murder mystery novels in Italy, which were always printed with yellow covers on paperback. And it was just an indicator. It became a term used to describe murder mystery movies made in Italy in the 60s and 70s. At the time, I was writing all those songs on ***The Greatest Hits Of Our Worst Tendencies*** (2025), I was into watching old Italian movies and spaghetti-horror and it just was a suiting name. I actually didn't come up with the project name until the week I released it. For the longest time, it was going to be called Debbie's Son. My mom's name is Debbie, and the band liked how personal it felt, since the songs came from such an emotional place. But as I was getting everything ready that week, seeing the name written out over and over, I suddenly got cold feet. It felt too close, too tied to my mom, and I didn't want her name front and center on something so vulnerable. So at the last minute, I realized I needed a different name entirely. And came up with **Jim and the Giallos** and I thought it was a good one. It sticks.

How you describe the sound & vision of Jim & The Giallos and this work vs. previous bands? Is it distinct from all the past projects?

The whole project really started during the lockdown, when I spent seven months inside, not playing punk shows or seeing people. I drifted into softer music such as yacht rock, and alt-country, and even ended up inspired by the Beatles after watching ***Get Back***, which pushed me to start writing again after a long creative dry spell. I've always written poetry and kept scraps of ideas around, so when I finally sat down to make music, I built songs around those fragments and feelings. Some tracks came from really specific moments, like writing "Blueberry Hill" in February 2022 after seeing a video of Putin singing Karoake on the same day Russia invaded Ukraine.

The music ended up stylistically all over the place, from folkier chords to power-chord punk to Southern-rock riffs, because I was experimenting with things I'd never tried before. We began rehearsing in 2022, recorded most of it in 2023, and I finished polishing it this year. In the end, the albumum became a kind of existential-crisis project, something I just needed to get out of my system.

Has your process to recording your music changed over the years?

With Jim & The Giallos, I made a point of recording my vocals alone, without the pressure of everyone listening like in past projects. We tracked the music live with Colin Kelly and overdubbed the solos, but I took the vocals home to record privately and have him mix them in later. It seemed like a great idea at first, but working in isolation ended up making me overly picky and a bit obsessive. In the future, I'd probably want at least one trusted person, like Tanner, there to keep me grounded. He actually played a huge role in shaping the record; I had the songs written, but his lead parts & little riffs really brought everything to life.

Are there any plans for Jim and the Giallos to play live shows?

No plans as of yet, but my plan is always to do one show, at least, in the future.

JAMES RUDDERHAM, from JIM & THE GIALLOS

Acquire "***The Greatest Hits Of Our Worst Tendencies***": https://jimandthegiallos.bandcamp.com/album/the-greatest-hits-of-our-worst-tendencies

Nate and the Busy Boys

On October 12th, 2025, just outside the buzzing Sydney Curling Club at this year's Gobblefest, I caught up with surf-rock, '60s-inspired Fredericton outfit Nate & The Busy Boys. We dove into their musical roots, what's been spinning on their playlists, life on the road, new music, and plenty more

Osty: Could you say your name and the instrument you play?

Izzy: I'm Izzy. I play bass in the band.

Nate: I'm Nate, I play guitar and I sing.

Stephan: I'm Stefan and I play the drums.

Paul: I'm Paul and I play the fool. And the guitar.

O: And how did you guys form?

P: Well, it was...

I: I always got to think about this one, but...

S: It was a couple years back.

N: Yeah, more or less, I moved to Fredericton, and I've played music since I was a kid, but more or less, it started just doing a low-stakes talent showcase at UNB, and then the guy who was drumming for us was friends and lived with Paul and we got offered to play another gig at the university and then Paul found out we were going to play some songs by the Modern Lovers and then Paul wanted to get in on that so then...

P: This was two days before the show...

N: Yeah a couple days before and we took it from there.

O: How has the Fredericton, NB scene influenced your music & sound?

P: I'm not sure if it has, really.

N: I think it has.

P: You think so?

N: I speak on it. Yeah.

N: Well, only because we made a record with Keith Hallett. I wasn't really privy to him before I moved to Fredericton, but I'd seen him a couple times. I was like “holy fucking shit, this is the coolest thing I've ever seen. This guy's awesome!”And then there's a lot of talent in Fredericton. We've got a new tune, and to me, it’s partially influenced by the local band, Motherhood.

N: The Fredericton and New Brunswick music community has been pretty influential on us.

P: I get inspired by the bands that are in Fredericton. There's so many cool bands and so many people that are doing such varied stuff. Sometimes in towns people are playing the sort of same wheelhouse genre and in Fredericton there's bluegrass and rock and weird stuff.

S: Like Art Punk.

P: All sorts of different styles of music.

I: Everybody sort of carves out their own little piece. It's cool.

N: We're eclectic, so we borrow from a lot of that.

I: What do you think?

P: Personally, soundwise, communitywise and, artwise, the Fredericton scene is probably the best spot for us right now. Everybody's been really good to us and we've been treated well. All the folks in the scene are quite lovely.

O: How did you guys enjoy playing Harvest Festival in Fredericton?

N: It was wonderful. Being on a big stage that was different for us, at least the two of us here.

P: It was a lot different than what we're used to because we usually play smaller venues and you're a little more close and personal with the audience, that was the biggest difference. But we had a lot of fun. It was lots of space to move around on a big stage and I enjoy moving around.

P: Yeah it's crazy playing on a big stage, when you're used to just clubs. ‘Cause that's how we started. Where we play the most in Fredericton, at The Cap, the stage is very small, and it's just probably a 10 x 12 stage.

O: Could you all describe your musical upbringing before this band?

N: I think a lot of people by my taste from a young age was informed by my parents I come from people that love music, my mom especially was always showing me music, books, movies, & getting me to fill my brain with more art & interesting things.

N: I trace my musical origins back to middle school, when Diary of a Wimpy Kid: Dog Days sparked everything. “There’s this band in that movie called Loded Diaper… I was , fuck, that’s cool. I want to do that.” Starting guitar lessons led me through the “usual motions”; “you learn your AC/DC, you play some Scorpions” before I began working backward through the history of rock. “I ended up really falling in love with the roots of the genre… the roots of rock and roll and early rock and roll music.”
My influences expanded further thanks to Izzy: “Because of Izzy over here, I got really into punk rock and hardcore punk,” though “I always loved the Ramones too, since I was a little boy.”

I: I think that's important. A lot of what we do because we play really fast and I also love the Beach Boys.

P: We listened to a CD of him at the Neil Young Bridge School Benefit 1990.

I: And there's a bootleg CD called "Wouldn't He Be Nice Guy". We just thought the cover was so intriguing and we picked it up. It was great.You haggled the guy down.

P: Yeah, I haggled him. Half price man. Because I've been going to the same record store for four years and it was always there and I was it's $30. Gave it to me half off. Sometimes it pays to wait.

O: What are you all currently listening to?

N: I've been listening to NRBQ.

I: For me, Lou Reed is a big one. But the biggest one is The Fall. Paul over here. He's not a fan.

P: I hate The Fall. Worst band ever.

S: Keith Hallett’s record… Mike Trask’s, Owen Steele… they’re all on steady rotation. Motherhood, The Penny and The Pits, Absolute Losers, The Boojums, amazing. Overall, this year especially has been absolutely obscene for high-quality releases on the East Coast… a stacked year. I’m glad we put out our album last year. Less competition.

I: Today we were listening to Willie Stratton's last solo record, *Drugstore Dreamin'* (2022). Really great.

N: I've had a lot of fun lately listening to Bo Diddley.

O: What's next for the band?

N: Well, we're coming off. Like this weekend and next weekend is the end of our shows for this year and then we recorded a new song a couple weeks ago and we'll be going back to finish that, but 2026, we're figuring it out.

P: New stuff and maybe do a tour somewhere, more festival standard gigs.

O: Have you guys toured outside of the Maritime provinces?

N: No, were sort of getting more to playing outside Fredericton. Like we used to just play Fredericton every two weeks. Our first time playing in Nova Scotia was this past June, in Halifax at Gus'Pub.

P: And they were wonderful to us, and we've loved them. We've been coming back ever since and I think it's why we've been back so often.

O: Were there any bands you guys were in before Nate & The Busy Boys?

N: Sure was.

I: Me and Nate, we've been playing together since high school, since we met. He was in grade 9, I was in grade 10. And back when I was still teaching myself how to play bass, we were in an assortment of punk bands, alternative bands. We dabbled in black metal for an afternoon one time.

P: And a Bob Ross tribute band. For the sake of this interview, that shall remain nameless.

P: Me and Stefan play in a couple other bands together and a couple bands not together.

S: Yeah, Fredericton's most affordable rhythm section - Chillteens and we're both in Radiator and Mark McLauchlan, and a band called Marion and a couple other Fredericton bands. There's a big list, a long list.

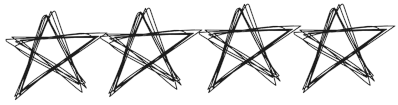
NATE & THE BUSY BOYS - Live at Gobblefest, 10/12/2025 © Osty Gale

Reviews

"***Can I Tell You A Secret?***" is an indie rock 5-song EP release by Halifax, by way of Antigonish & Port Hawkesbury singer/songwriter Landon Morris, whom fronts the band as lead gtr/vox, and song writer.

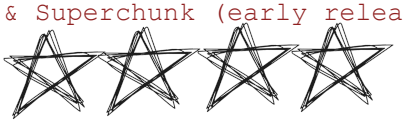
The songs on ***Can I Tell You A Secret*** paints a picture of a man, down and out on his luck after leaving a relationship ("**Spinning Out**"), and the feelings ("**Rodeo Clown**", "**Window**") & experiences that come with it ("**I'm Broke**"), while growing into a new person by the end of the EP ("**New Man**").

The EP itself, has all the power pop sensibilities of the 90s, such as The Superfriendz, Sloan, et al, alongside the powerful storytelling lyricism of later era Smiths. Get it/Stream it if you're a fan of heightened melodies, indie rock, and distortion thrown in for good measure.



"**Spinning Out**" is the debut single from Gardener's recently released EP of songs, entitled "***Can I Tell You A Secret?***"

The single, released in April 2025, blends lead songwriter/singer Landon Morris' storytelling and intricately specific, universal lyrics of love being lost on the main protagonist of the song, with power-pop melodies reminiscent of early Superchunk, Sloan, & SuperFriendz.

This is to be slightly expected, as Morris is entrenched within the local Halifax scene of today, and quotes such bands like Sloan, and Superfriendz, as influences. The song, along with others on the EP were mixed and produced by WIllie Stratton (The Boojums).

For Fans of: Eric's Trip, Slowdive, & Superchunk (early releases).